

574 THE FEAST OF ALL SOULS OR FALLING TEARS

769 drinking and asks for protection. After this, beer is served ceremonially (*iomare*) to each member of the two main rows, beginning
 273 with those nearest to the two chief functionaries. Each guest may
 [782] offer a libation to either Chisei-koro Kamui or Kamui Fuchi but not to both; nor may they make prayers to them.

273 Next, the controller opens the ball with a song and dance. The
 574 householder takes him gently by the hand, raises him, and leads
 769 him to the front of the beer-container. His dance, which is called
 535 *tapkara*, consists in lifting the feet and putting them down some-
 887 times in the same place and sometimes to the front or side. This
 [533] is accompanied by a 'song without words', a chant of a subdued but musical kind. Different elders have their special chants, taught them, it is said, by their ancestors. While dancing, the elder holds his arms up and wide apart, slightly bent at the elbows, and moves them a little to the side and up and down. He dances first facing the sacred window; this is for the *kamui* represented at the *inau-fences* outside. Then he moves to the north side and dances to Chisei-koro Kamui. Returning, he dances to the hearth and may dance a step or two towards the south before resuming his seat. The last is perfunctory but the general performance is obviously a ritual salutation to the benevolent dieties. Sometimes a woman of middle age or over, not his wife, follows close behind the elder, imitating his steps and salutations, and two or even three women may do the same. Only women of the highest character can take part in this sacred performance. The householder leads the controller back to his seat.

It is customary at this stage of the proceedings, when the alcohol is beginning to make itself felt, to pay some attention to the mischievous spirit in the south-east corner. A salutation in that direction may serve to prevent unseemly behaviour.

- Others may now take a turn on their own account, to their own
 ● [558] vocal accompaniment. Although this dance and song (*sake-hau*) might seem quite artless, it needs practice to acquire not only the steps but the modulation of voice, trill and change of timbre.
 535 Elders are quick to notice and despise a clumsy performance, and
 273 some consider it an insult to the ancestral spirits, who in their
 574 previous existence knew what dancing ought to be.
 769 As the liquor mounts to heads, talking and singing become
 [533] general. The confusion of sounds is aptly compared to 'the noise of frogs at the beginning of summer'. The women, who seldom